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The Price of Desire - Eileen Gray's house E1027

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E1027 was Eileen Gray's concept of a dwelling for tomorrow in a place that has become a myth on a site that is magical. The house built between 1926 and 1929 was the first architectural work of Eileen Gray; she was then 51 years old and mainly self-taught in architecture. The house, built for sheltering her love with Jean Badovici, offers many layers of interpretation, starting with both the choice of its location carved in a landscape mastered by natural elements and the relationship between technological and handmade design solutions.

E1027 is a house full of ingenious thinking leading down mystically from a small staircase to a brilliant view over the Mediterranean Sea and Monte Carlo. The interior is a vivid combination of comfortable and inventive design articulating several functions in a large open plan, a dining area, a place for tea, a place for siesta. Beds fold into walls, a table becomes a desk, and the hall has her written instructions for visitors - *entrez lentement* and *défense de rire*.

If it is to recognize common features to modernist architecture, the emancipation and impact of the house relies upon the refuse of modernity as a male-hero-focused narrative. Gray designed many of her most famous furniture pieces here, including the low-slung *Transat* armchair and the iconic *Satellite* mirror as response to specific needs and purposes of the space. Our paper based upon the case study of E1027 discusses Gray's feminine understanding of modern architecture and interiors as a way of designing 'the shell of *man* - his extension, his release, his spiritual emanation'. The pioneering modernist Eileen Gray disagreed completely with Le Corbusier's oft-quoted line about a house being a *machine à habiter*. It will come into the paper's arguments that Gray's legacy is the evidence that a pure intellectual response, i.e. insidious chauvinism falls short of beauty, emotion and identity. It will be as well discussed the meaning of *the price of desire* both in the expression of Cheska Vallois and of director Mary McGuckian's film while approaching the feminist identity of Gray's architecture.